

**E33D POST-STRUCTURALISMS AND POST-COLONIALISMS**  
**(formerly E33D Postmodernism and Post-colonial Theory)**

**1999-2000**

**Lecturer:** R. Clarke  
**Prerequisite:** A pass with at least grade B in E23F and/or E23G (or entry at the discretion of the Lecturer)  
**Contact hours:** Two 1.5-hour seminars per week (Tu and Thurs 10.30-12.00)

In E23G *Twentieth Century Literary Theory*, students were provided with a survey of earlier schools of *modern* philosophy and cultural criticism such as Marxism, Existentialism, Freudian Psychoanalysis, and Jungian Analytical Psychology. These school, inspired (directly or indirectly) by the Hegelian notion of the dialectic, have proved extremely influential in the economic, social, political, and cultural struggle against imperialism, colonialism, and neo-colonialism and, as such, have had a particularly strong influence upon the literary criticism practised in the Caribbean region up to about the early 1980's. Building upon this foundation, E33D introduces students to selected *contemporary* schools of philosophy and cultural criticism which, deriving their inspiration less from Hegel than from Saussurean and post-Saussurean concepts of difference, have revolutionised the study of culture in Europe and North America and have begun to do the same in the Post-colonial world.

To these ends, after exploring the radical implications of Saussure's revolutionary critique of traditional models of signification (something of a watershed in the field of Linguistics) for conventional conceptions of authorship and realism, students will devote roughly the first half of the semester to reading and discussing seminal essays drawn from three of the Post-Structuralist schools of cultural criticism with which Post-colonial theorists have engaged most extensively:

Deconstruction (e.g. Derrida, Barthes, De Man, Cixous);  
 Dialogical criticism (e.g. Bakhtin, Bauer); and  
 Discursive Criticism (e.g. Foucault, Butler).

Students will devote roughly the second half of the semester to exploring seminal essays by prominent Post-colonial and African American theorists such as Edward Said, Gayatri Spivak, Stuart Hall, Homi Bhabha, and Henry Louis Gates who, in dialogue with Deconstruction, Dialogism, and/or Discursive Criticism, have sought to utilise post-Saussurean concepts of difference in order to rethink colonial and post-colonial cultural phenomena (e.g. the discursive construction of race, racism) and cultural practices (e.g. the Post-colonial novel).

We shall examine in particular each school's position on the following topics:

the nature of human subjectivity (i.e identity) and the role played therein by one's class, gender, race, and language;

the nature of the social formation;  
 the nature of language;  
 the question of authorship;  
 the question of representation (i.e. the nature of the relationship between the text and reality );  
 the question of literary history (i.e. the nature of the relationship linking the authors who constitute a particular literary tradition);  
 the role of the reader in interpretation.

**Required Readings:** Course kit on reserve in library and from which students are expected to make their own copies

**Recommended Readings:**

Ann Jefferson and David Robey, eds.

Modern Literary Theory: a Comparative Introduction

Bart Moore-Gilbert

Post-colonial Theory

<b>Assessment:</b>	Regular seminar presentation(s) / participation	-	30%
	One Research Paper (4, 500 words)	-	70%

**NB:** Essays must be written strictly according to the guidelines set out in the Faculty pamphlet on essay writing and the MLA Handbook: sloppy work will be penalised.

## READING SCHEDULE

Students should note that this course, like most other final year courses, will largely take the seminar format. The degree to which seminars are productive is a function of the effort which students put into a) their preparation of assigned materials and b) the effectiveness of the presentations and reports made to their colleagues. Students must be prepared to read, reread and re-reread the assigned readings. (I have always found the best way to come to grips with difficult readings is to make detailed notes for myself.) They must also be prepared to engage in class in a vigorous exchange of ideas with their colleagues. It is, in short, through a combination of careful preparation and dialogue that students will be able to glean for themselves the important information to be drawn from the assigned readings.

Students are also reminded that where the **Required Readings** are absolutely essential, should be read in the suggested order, and must be prepared ahead of class, the **Recommended Readings** are *suggested* readings only designed to provide necessary background and clarification. It is entirely up to you whether you choose to read them or not. You may, however, find them useful, especially when it comes to preparing oral presentations, writing term papers and revising for the final exam. Please check the lists at the end of this course outline to see which texts have been placed on reserve.

**Week 1: Introduction**

*Discussion Topics:* General discussion of the aims of the course, requirements, etc.

Some preliminary questions to consider carefully:

1. **Subjectivity/Mind/Consciousness:** What is the nature of human identity (the self)? Are we merely physical bodies and nothing more? What, then, is responsible for the fact that we are conscious, sentient beings? In other words, how do we explain the fact of consciousness? Do we also have a soul imprisoned, as Plato averred, in the dungeon of the flesh? In other words, does our true self (the essence of who we really are) belong to another world that transcends the physical (what Plato termed the world of Ideal Forms/Essences)? Is our identity, thus, pre-given (i.e. something that precedes our birth) as a result of which we may be said to have an essential self? If there is no soul, is consciousness synonymous with the mind? What is the nature of the mind? What is the nature of the relationship linking mind and body? Does it precede and is it, thus, distinct from the body (the Cartesian subject)? On the other hand, is the mind derived in some way from and, thus, dependent upon the body? I.e. is the mind synonymous with the brain and, as such, a product of our biological existence? Is our consciousness socially constructed or a product of our social existence? Are we entirely conscious or is there an unconscious dimension to our mind? How do human beings think? Where do our ideas come from? Do they originate with a pre-given self or are they derived from our intercourse with the external physical and social world (so-called reality)?
2. **Metaphysics/Epistemology:** What is the nature of reality? What is the nature of the relationship between the ideas which we have in our minds about external reality and the real world out there? How can we be sure that our ideas accurately correspond to what really exists external to our consciousness? What is the nature of knowledge? How do we know anything? Is certitude possible? Is there such a thing as absolute truth? Is truth, by contrast, relative? What is the principal medium of thought and, thus, of our knowledge of reality (i.e. that which links our ideas of reality with reality itself)?
3. **Language/Signification:** How do words ( signs ) mean/signify? By mirroring or reflecting reality? By expressing the ideas of the speaker/writer? By both?
4. **Literary Texts:** How do literary texts mean/signify? By mirroring or reflecting reality? By expressing the ideas of the author? What is the nature of the relationship between a literary text and the socio-historical context in which it is produced? What is the nature of the relationship between a literary text and the reality which it purports to represent? What is the nature of the relationship between a literary text and its author? Do literary writers express themselves or pour their hearts into their texts?
5. **Interpretation:** Do we read a literary text in order to measure how accurate its representation of reality is? Do we read a literary text for insights into the life and mind of its writer? Does the reader play a passive or active role? Is meaning simply found in a literary text or is it constructed or produced by the reader?
6. **Post-Structuralism:** What is Modernity? Modernism? Postmodernity? Postmodernism? Structuralism? Post-Structuralism?
7. **Post-colonialism:** What is a Colony? Colonisation? Colonialism? Imperialism? Decolonisation? Independence? Neocolonialism? Anti-colonialism? Post-Colonialism?

*Useful Preliminary Readings:*

<u>Philosophy:</u>	Nigel Warburton	<u>Philosophy: the Basics:</u> Mind The External World
	Nigel Warburton	<u>Philosophy: the Classics:</u> Plato <u>The Republic</u> René Descartes <u>Meditations</u> John Locke <u>An Essay Concerning Human Understanding</u> Immanuel Kant <u>Critique of Pure Reason</u>
<u>(Post-)Structuralism:</u>	Terry Eagleton	<u>Literary Theory: an Introduction;</u> Structuralism and Semiotics Post-Structuralism
<u>(Post-)Colonialism:</u>	Jurgen Osterhammel	<u>Colonialism: a Theoretical Overview:</u> Colonization and Colonies Colonialism and Colonial Empires Colonial Epochs
	Ania Loomba	<u>Colonialism/Postcolonialism:</u> Situating Colonial and Postcolonial Studies
	Bart Moore-Gilbert	<u>Postcolonial Theory:</u> Postcolonial Criticism or Postcolonial Theory

**MODULE ONE: SAUSSUREAN LINGUISTICS / SEMIOTICS****Week 2: Saussure s Model of Signification**

*Required Readings:* Ferdinand de Saussure From Course in General Linguistics (in Adams and Searle)

*Recommended Readings:* Terry Eagleton Literary Theory:an Introduction; Structuralism and Semiotics (section on Saussure)  
David Robey Modern Literary Theory; Modern Linguistics and the Language of Literature (section on Saussure)

***Seminar Presentations***

1.How did Plato conceive of the nature of reality ? Did he believe that it is possible to know reality as it really is?

2.Plato held what linguists refer to as a referential (or reflectionist or mimetic or correspondence ) model of language. What do you understand by this term? To what degree has this become a widely shared view of language?

3. Plato also held what linguists refer to as an instrumental or expressivist model of language. What do you understand by this term? To what degree has this also become a widely shared view of language?

3. How exactly, according to Saussure, do signs signify (i.e. how is meaning produced)? Would you agree that this represents a radical departure from and critique of the conventional linguistic models discussed above?

4. Define the following key Saussurean terms: sign, referent, signifier, signified, signification, system or structure, *différence*, binary oppositions, diachrony, synchrony, *langue*, *parole*, the paradigmatic axis, the syntagmatic axis.

5. Does Saussure's model of the sign explain why human beings have a tendency to comprehend reality (i.e. to think) in terms of binary oppositions? If so, how?

6. What do you understand by what philosophers term the Cartesian subject or the Cogito? Compare Descartes' model of human subjectivity with Plato's and John Locke's respectively.

7. In what ways does Saussure's model of language contribute to the decentering of the Cartesian subject?

8. Explain, in the light of Saussure's essay, the following statement: The meaning of any utterance occurs at the intersection of the paradigmatic and syntagmatic axes.

### **Week 3: The Saussurean Critique of a) Realism and b) Self-expression**

**Required Readings:** **TU:** 1) Hayden White Introduction to Metahistory (in Walder)  
2) Roland Barthes The Discourse of History (in Keith Jenkins, ed. The Postmodern History Reader)

**TR:** Emile Benveniste The Nature of Pronouns (in his Problems in General Linguistics; also in Paul Cobley, ed. The Communication Reader)

**Recommended Readings:** Richard Clarke The Literary Nature of the Historical Text: Some Implications of the Postmodernist Critique of Realism for Caribbean Historiography Journal of Caribbean History 32 (1998)

### **Seminar Presentations**

1. What do you understand by White's use of the term *emplotment*? How is this concept related to Saussure's notion of the syntagmatic axis?

2. How does the view that historical works, like their literary counterparts, have plots undermine the view widely shared by historians that historical works merely re-present the past as it

really occurred?

3. One what grounds does Barthes ask us to rethink the paradigmatic axis of the historical work?

4. If meaning in language arises not from the reference of signs to something outside words but from differential relations among the signs themselves, then the notion that a literary text reflects reality can no longer be taken for granted. Use the essays by White and Barthes to explore, in the light of this statement, the challenge posed by Saussure's model of signification to the concept of literary Realism espoused by critics like Auerbach, Ian Watt or Lukács.

5. Benveniste's point is that words are not vehicles merely used by persons to express themselves. Rather, it may be the other way around: given the oppositional structure inherent in language, people are in fact assigned subject-positions by the very words which they only think they use. Explain.

6. The claim has typically been made for literary genres like lyric poetry that the author retrospectively puts into words the thoughts and feelings inspired by his/her actual experiences. From this point of view, the writer uses words to explore and reveal a self that exists in reality prior to the act of writing. Saussureans are of the view, however, that for poets like Wyatt or Sidney, for example, it is not so much that they actually experienced unrequited love and found in Petrarch the perfect expression of their experiences. Rather, the discourse of Petrarchanism which predominated in Europe at that time assigned them a certain way of looking at themselves which they absorbed and regurgitated in their poetry and even in turn came to use to alternative ends. Discuss.

## MODULE TWO: DECONSTRUCTION

### Week 4: Derrida's Model of Signification

Required Readings: Jacques Derrida      Différance (in Adams and Searle)

Recommended Readings:

Terry Eagleton  
Ann Jefferson

Literary Theory: an Introduction:  
Structuralism and Post-Structuralism  
Literary Theory

Post-Structuralism (section on Derrida)  
(section on Derrida) (in Jefferson and Robey, eds. Modern

### Seminar Presentations

1. In Saussure's scheme of things, signs are differentiated from each other within a sign-system by pure distinction. Because each sign is distinct, it can be said to be possessed of plenitude. In Derrida's scheme of things, there is no pure difference or distinction separating signs from each other. Signs relate to each other, rather, by means of what he calls *différance* or the play of difference. From this point of view, signs do not possess plenitude. Rather, what Derrida calls the trace of the other inheres in each sign. Explain Derrida's concept of *différance* as outlined in the essay *Différance* in the light of this statement.

2. What are the implications of Derrida's notion of *différance* for the existence of the binary opposites so central to Saussure's understanding of the sign-system?

3. To what extent may Derrida be said to be writing back to Saussure's notion of *différance*?

**Week 5: Deconstruction and Literature**

<i>Required Readings:</i>	<b>TU:</b>	1) Paul de Man	Semiology and Rhetoric (in Selden, ed. <u>TOC</u> )
		2) Stanley Fish	Is There a Text in this Class? (in Adams and Searle)
		3) Harold Bloom	Poetry, Revisionism, Repression (in K.M. Newton, ed. <u>Twentieth Century Literary Theory: a Reader</u> )
	<b>TR:</b>	1) Roland Barthes	The Death of the Author (in Rice and Waugh)
		2) Roland Barthes	Textual Analysis of Poe's <u>M. Valdemar</u> (in Lodge <u>MCT</u> )

*Recommended Readings:* Terry Eagleton Literary Theory: an Introduction: Post-Structuralism  
Ann Jefferson Structuralism and Post-Structuralism (in Jefferson and Robey, eds. Modern Literary Theory)

***Seminar Presentations***

1. Using de Man's essay as your guide, explain how, no matter what a speaker/writer may have intended, the *différance* intrinsic to language results in an excess or surplus of signification and thus in the indeterminacy of the utterance in question.

2. Interpretation is a necessarily Procrustean act that involves forcibly arresting the play of difference between signs. Discuss Fish's views, given the inevitability of a surplus of meaning, on the role of the listener/reader and the importance of contextualisation in the production of a single meaning.

3. On what grounds does Barthes proclaim the death of the Author?

4. If authors are not the source of meaning, how then, according to Barthes, do texts mean? (Your answer should include a discussion of the various codes to which Barthes alludes in *Textual Analysis of M. Valdemar*.)

5. Choose a pertinent text and show how the binary oppositions to be found therein deconstruct themselves.

6. Deconstruction, perhaps because of its seemingly exclusive focus on the text itself, has frequently been accused of ahistoricism and of thus being apolitical. What do you understand by this charge?

**MODULE THREE: DIALOGICAL CRITICISM**

**Week 6: Bakhtin's Model of Signification**

**Required Readings:** The Bakhtin Circle Extracts from Marxism and the Philosophy of Language (in Paul Cobley, ed. The Communication Reader and in Pam Morris, ed. The Bakhtin Reader)

**Recommended Readings:** Simon Dentith Bakhtinian Thought: an Introductory Reader; Volosinov and Bakhtin on Language

**Seminar Presentations**

1. *Where Saussure emphasised langue and synchrony, Bakhtin extols parole and diachrony. Discuss the Bakhtin Circle's critique of Saussure's view of language in the light of this statement.*
2. *The Bakhtin Circle accused, implicitly or explicitly, Saussure of ahistoricism. How did they restore the connection between the sign and its socio-historical context without resorting to the traditional mimetic and expressivist models of the sign which Saussure had so effectively criticised?*
3. *Discourse and dialogism are key terms used in connection with the Bakhtin Circle's view of language. What do you understand by them? To what terms do they oppose them?*
4. *If the Bakhtin Circle used Marxism to critique Saussure, they also used Saussure to rethink the conventional Marxist notion of the nature of ideology. Discuss.*
5. *Compare the Derridean view of language with the Bakhtinian.*

**Week 7: Dialogism and Literature**

**Required Readings:** **TU:** 1) The Bakhtin Circle Folk Humour and Carnival Laughter (in Morris)

**TR:** 1) The Bakhtin Circle The Heteroglot Novel (in Morris)

**Recommended Readings:** 1) Simon Dentith Bakhtinian Thought: an Introductory Reader; Bakhtin's Carnival  
2) --- Bakhtinian Thought: an Introductory Reader; Bakhtin on the Novel

**Seminar Presentations**

1. *For the poor, the festivities associated with carnival during the Middle Ages served to temporarily suspend or displace the structures of authority. The dominant social hierarchies were parodied in the process of being inverted. Similarly, there was no question of establishing the truth or a single, unified verbal-ideological centre. There was merely a playing with various official languages and versions of reality in order to show that none of them could lay claim to authenticity or absolute fidelity to the truth. Is this an accurate summation of Bakhtin's views on the Carnavalesque?*
2. *Why, according to Bakhtin, does the novel not hold a mirror up to reality?*

3. What are the implications of Bakhtin's critique of realism for our traditional notions of authorship (to be precise, the view that the novelist has a privileged access to reality)?
4. What exactly does Bakhtin mean when he describes the novel as heteroglot or polyphonic? What link does Bakhtin perceive between the polyphonic nature of the novel and the heteroglot nature of language?
5. What do you understand by the term intertextuality? How does Bakhtin explain this phenomenon? Is intertextuality another way of thinking about what other theorists term literary history?
6. To what literary genre does Bakhtin expressly oppose the novel and for what reasons? Are both genres susceptible of the same kind of analysis? Why were critical methods appropriate to this genre mistakenly applied, in his view, to the study of the novel?
7. What links does Bakhtin perceive between the rise to dominance of the genre of the novel in eighteenth century Europe and carnival in Medieval Europe?
8. Compare Derridean and Bakhtinian views on A) Realism; B) the Author; C) Intertextuality.

## MODULE FOUR: DISCURSIVE CRITICISM

### Week 8: Foucault's Model of Discourse

- Required Readings:**
- |            |                    |   |
|------------|--------------------|---|
| <b>TU:</b> | 1) Michel Foucault | The Formation of Objects (chapter 3 of his <u>The Archaeology of Knowledge</u> )                          |
|            | 2) Michel Foucault | <i>Extract from</i> Nietzsche, Genealogy, History (in Paul Rabinow, ed. <u>The Foucault Reader</u> )      |
| <b>TR:</b> | Michel Foucault    | <i>From</i> Panopticism (in Kiernan Ryan, ed. <u>New Historicism and Cultural Materialism: a Reader</u> ) |

*Recommended Readings:* David Shumway      Michel Foucault      *passim*

### Seminar Presentations

1. What does Foucault mean when he speaks of the discursive construction of objects? What do you understand by Foucault's terms discourse, and discipline?
2. What exactly is involved in tracing the genealogy of a concept? Can you think of any examples of such concepts and the genealogies thereof that may be traced?
3. Does the following comment by Benveniste shed any light on Foucault's project in works like Discipline and Punish: [c]onsciousness of self is only possible if it is experienced by contrast. I

*use I only when I am speaking to someone who will be a you in my address ?*

*4. For Foucault, the exclusion of lepers from mainstream European society in the Middle Ages is paradigmatic of a whole host of other exclusions: Mad people, criminal delinquents, homosexuals, women, etc. were each in their own way demonised, that is, rendered deviant and thus excluded from the mainstream of society. What ends, according to Foucault, did this serve?*

*5. Foucauldians claim that normalisation and the compulsion to conform are the basis of disciplinary power. What is the link envisaged by Foucault between power, knowledge and subjectivity?*

**Week 9: Discursive Criticism and Literature**

*Required Readings:* **TU:** Michel Foucault What Is an Author? (in Adams and Searle)

**TR:** Edward Said Secular Criticism (in Adams and Searle)

***Seminar Presentations***

*1. What do you understand by Foucault's notion of the author-function ?*

*2. What are the main functions which the author's name performs, according to Foucault?*

*3. What are the four main characteristics of authored discourses, according to Foucault?*

*4. Discuss some of the implications of Foucault's views on transdiscursive authors for questions of literary and theoretical history.*

*5. How does Said envisage the process of literary criticism? To what extent is his view in this regard indebted to Foucault?*

*6. In what ways may literature be said to be complicit, according to Said, in the exclusionary processes of which Foucault writes?*

**MODULE FIVE: POST-COLONIAL THEORY**

**Week 10: Empire and the Discursive Construction of the Other**

*Required Readings:* **TU:** 1) Edward Said *From Orientalism* (in Chrisman and Williams)

**TR:** 1) Homi Bhabha *The Other Question: Stereotype, Discrimination and the Discourse of Colonialism . . .* (in his The Location of Culture)

*Recommended Readings:* Bart Moore-Gilbert Post-colonial Theory: chapters on Said and Bhabha  
Robert Young White Mythologies: chapters on Said and Bhabha

### Seminar Presentations

1. According to Said, the greatest oversight in Foucault's work is consideration of the factor of race. *Orientalism* represents an effort to fill this gap by treating the process by which Europeans gained a sense of their own identity by differentiating themselves from Easterners. Discuss.

2. Is the process described by Said in *Orientalism* applicable to Europe's relationship with other regions of the world? If so, which?

3. He shows us not only how we were constructed as *Other* by Western regimes of knowledge but also, more importantly perhaps, how we were made to internalise these views to our own detriment. Is this an apt description of Said's *Orientalism*?

4. What are the principal grounds upon which Bhabha critiques Said's model of colonialist discourse?

5. What does Bhabha mean when he speaks of the ambivalence of colonialist discourse?

6. How, according to Bhabha, does the racist stereotype in fact function?

### Week 11: The Nature of Signification, the European Canon and the Nature of the Reader

*Required Readings:* TU: 1) Homi Bhabha Signs Taken For Wonders Signs Taken For Wonders al., al., eds. The Post-Colonial The Post-Colonial Reader; a; also in his The Location of Culture)  
2) Gayatri Spivak Three Women's Texts and Imperialism (in Ashcroft, The Post-Colonial Studies Reader)

TR: 1) Henry Louis Gates, Jr. The Signifying Monkey:  
The Signifying Monkey and the Language of Signification: section I

*Recommended Readings:* Bart Moore-Gilbert Post-colonial Theory: chapter on Bhabha  
Robert Young White Mythologies: chapter on Bhabha  
Houston Baker, Jr. Blues, Ideology, and Afro-American Literature: Discovering America: Generational Shift Discovering America: Generational Shift Study of Expressive Culture  
Brad Bucknell Henry Louis Gates, Jr. and the Theory of Signification Ariel 21 (1990): 65-83  
Dorothy Hale Bakhtin in African American Literary Theory ELH 61 (1994): 445-471

### Seminar Presentations





## RESEARCH PAPER

**Deadline:** Friday of the week following our last class (Week 14)

**Word Limit:** 4,500 words (anything written after this limit will not be considered)

Answer **ONE (1)** of the following questions:

1. Analyse 1. Analyse a Post-colonial text of your choice from the point of view of **ONE (1)** of the following schools of criticism:

- \* Deconstruction
- \* Dialogical criticism
- \* Discursive criticism

Your essay should include a clear outline of the methodological principles which you employ.

2. Drawing 2. Drawing upon the arguments advanced by a relevant Post-colonial theorist 2. Drawing upon the arguments of the following topics:

- \* Empire and the discursive construction of the colonised subject
- \* The Post-colonial reader and the European canon
- \* Post-colonial hybridity
- \* The self-expression of the Post-colonial author
- \* The possibility of Post-colonial realism
- \* Constructing Post-colonial literary histories

You should aim to ground your argument in a specific text(s) of your choice.

## SOME USEFUL SURVEYS OF / INTRODUCTIONS TO PHILOSOPHY, LITERARY THEORY AND CRITICISM

**R** - on reserve

**REF** - in Reference section

Ashcroft, Bill, <i>et. al.</i>	<u>The Empire Writes Back: The</u>	
	<u>colonial Literatures</u>	<b>R</b>
Barry, Peter	<u>Beginning Theory: an Intro</u>	
	<u>Theory</u>	
Belsey, Catherine	<u>Critical Practice</u>	
Eagleton, Terry	<u>Literary Theory: an Introduction</u>	<b>R</b>
Grayling, A.C., ed.	<u>Philosophy: a Guide Through the Subject</u>	
Green, Keith, and Jill LeBihan	<u>Critical Theory and Practice: a Coursebook</u>	
Griffiths, Gareth	<u>The Post-colonial Project: Critical Approaches to Post-colonial Problems (in Bruce King, Post-colonial Literatures)</u>	
Harrison-Barbet, Anthony	<u>Mastering Philosophy</u>	
Hutcheon, Linda	<u>A Poetics of Postmodernism</u>	
Hutcheon, Linda	<u>The Politics of Postmodernism</u>	
Jefferson, Ann & D. Robey, eds.	<u>Modern Literary Theory: a Comparative Introduction</u>	<b>R</b>
Kim, Jagwon	<u>Philosophy of Mind</u>	
Loomba, Ania	<u>Colonialism/Postcolonialism</u>	<b>R</b>
Lynn, Steven	<u>Texts and Contexts: Writing About Literature</u>	
	<u>Theory</u>	
Moi, Toril	<u>Sexual/Textual Politics</u>	
Moore-Gilbert, Bart	<u>Postcolonial Theory</u>	<b>R</b>
Osterhammel, Jurgen	<u>Colonialism: a Theoretical Overview</u>	<b>R</b>
Pojman, Louis	<u>What Can We Know? An Introduction to Knowledge</u>	
Selden, Raman	<u>A Reader's Guide to Contemporary Literary Theory</u>	<b>R</b>
Selden, Raman	<u>Practising Theory and Reading Literature: an Introduction</u>	
Slemon, Stephen	<u>Post-colonial Critical Theories (in Post-colonial Critical Theories and Post-colonial Literatures)</u>	
Warburton, Nigel	<u>Philosophy: the Basics</u>	<b>R</b>
Warburton, Nigel	<u>Philosophy: the Classics</u>	<b>R</b>
Wolfreys, Julian, and William Baker	<u>Literary Theories: a Case Study in Critical Performance</u>	
White, Robert	<u>White Mythologies: Writing History and the West</u>	<b>R</b>

## SOME ANTHOLOGIES OF PHILOSOPHY, LITERARY THEORY AND CRITICISM

**R** - on reserve

**REF** - in Reference section

Adams, Hazard, ed.	<u>Critical Theory Since Plato</u>	<b>REF</b>
Adams, Hazard and L. Searle, eds.	<u>Critical Theory Since 1965</u>	<b>R</b>
Appleby, Joyce, et al., eds.	<u>Knowledge and Postmodernism in Historical Perspective</u>	
Ashcroft, Bill, et al., eds.	<u>The Post-colonial Studies Reader</u>	<b>R</b>
Belsey, Catherine and J. Moore, eds.	<u>The Feminist Reader</u>	<b>R</b>
Brooker, Peter, ed.	<u>Modernism/Postmodernism</u>	
Cameron, Deborah	<u>The Feminist Critique of Language: a Reader</u>	
Cobley, Paul, ed.	<u>The Communication Theory Reader</u>	
Currie, Mark, ed.	<u>Metafiction</u>	
Docherty, Thomas, ed.	<u>Postmodernism: a Reader</u>	
Dukore, Bernard, ed.	<u>Dramatic Theory: Greeks to Grotowski</u>	
Easthope, Anthony, and McGowan, eds.	<u>A Critical and Cultural Theory Reader</u>	
Ellman, Richard, and C. Feidelson, eds.	<u>The Modern Tradition: Backgrounds</u>	
	<u>Literature</u>	
Furst, Lillian, ed.	<u>Realism</u>	
Gates, Henry Louis, ed.	<u>Black Literature and Literary Theory</u>	
Gates, Henry Louis, ed.	<u>Race, Writing and Difference</u>	
Gould, James, ed.	<u>Classical Philosophical Questions</u>	
Kaplan, Charles, ed.	<u>Criticism: the Major Statements</u>	<b>R</b>
Kearney, Richard, and Mara Rainwater, eds.	<u>The Continental Philosophy Reader</u>	
Lodge, David, ed.	<u>Twentieth Century Literary Criticism: a Reader</u>	<b>R</b>
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